

# ***REVERSE SPEECH***

## **The Voice of the Inner Self**

***Recorded songs  
and speech  
played backwards  
reveal intelligent  
words, phrases  
and messages of a  
precision and  
design that can't  
be explained  
away by random  
generation.***

**by David John Oates ©1996**

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### **A CURIOUS PHENOMENON DISCOVERED BY ACCIDENT**

**T**he whole thing really began as an accident. It was October 1983 and I was living in Los Angeles at the time. It was a week before my 28th birthday and I was in the bathroom preparing to go out for the evening. I had a portable Walkman attached to my belt and I was listening to music at full volume. Suddenly I tripped and my Walkman fell straight into the toilet bowl. Somewhat upset, I retrieved my waterlogged Walkman and tried to repair it. However, my electronic skills were not as good as I thought and somehow I managed to wire up the unit so that it only played backwards. Attempts to return it to normal failed and I was left with a somewhat useless portable tape player.

I returned to my home country of Australia a few weeks later after hitch-hiking through Europe for a short time. I had thrown away all my belongings in London to lighten my load, but for some strange reason I took my backwards-playing Walkman with me. (I also carried a sleeping bag, a thick brown sheepskin jacket and Ugh boots, which kept me warm as I slept in the snow.) After many adventures, the reversed Walkman ended up back in Australia in my junk drawer, gathering dust.

A few months later, in April 1984, I was the director of a halfway house for teenagers in Berri, a small South Australian country town. This town was the central hub of the Riverland, a major wine manufacturing region, and was totally surrounded by grape vines. The halfway house, "The Abode", was situated on the banks of a large river, the River Murray, that flowed through the centre of the town.

While running this halfway house I heard about rumours, perpetrated by American evangelists, that rock and roll was "the devil's music". It was said that if certain records were played backwards, subliminally suggestive and occult messages could be heard.

My mind immediately raced back to my teenage years and I remembered that some of the Beatles' records were supposed to contain backwards messages. These messages reportedly gave clues hinting that Paul McCartney had died. There seemed to be nothing too sinister in that; just a marketing exercise.

However, the evangelists' claims went further, stating that many of these backwards messages had not been placed on the record intentionally, but rather seemed to 'appear out of nowhere', mixed in the gibberish. Some of them even claimed that they had been placed on the record by the forces of Satan himself, with the sole intent of brainwashing the youth of the world.

Eventually I had on my hands several frightened teenagers who believed they had heard demons speaking to them backwards on rock-and-roll records. I was somewhat intrigued but more angry at this ridiculous rubbish scaring the teenagers in my charge. Then I remembered my broken Walkman that only played backwards and I decided to investigate these claims with the sole purpose of debunking them so I could calm down the teenagers.

So I retrieved my Walkman from the junk drawer and began my project by beginning to play tape recordings of music backwards. I fully expected to hear nothing but meaningless sounds that had probably excited someone's overactive imagination. I was wrong.

As I played these tapes backwards I began to hear intelligent words and statements mixed in among the gibberish. My first thoughts were that they were merely random sounds or the product of my *own* overactive imagination. I checked my hearing by asking friends and associates to confirm my findings. Initially I would play them the tapes backwards and, without prompting, ask them what they heard. In nearly all situations people could hear something, if not close to the exact words that I was hearing.

## SURPRISES WITH BACKWARDS PHRASES IN SONGS

As time went on, I conducted more controlled and elaborate tests. I prepared a standard tape that had 10 reversals dubbed onto it, isolated from the gibberish. Then I chose people at random and divided them into three separate groups. In Group One, I would ask them to tell me what they heard; in Group Two, I would ask them to hear something that wasn't there; and in Group Three, I would tell them what I thought was there. The results of these tests were encouraging.

In Group One, most people could hear a word or two, if not most of the phrase as I had documented it; in Group Two, people could not hear what I asked them to hear; and in Group Three, there was often an instant recognition of the 'backwards phrase' as soon as they heard it. These results demonstrated to me that there was clearly something at play here other than imagination.

Random occurrence eventually seemed to be highly unlikely, as the backwards phrases I was finding were occurring with far too much precision and design for them to be dismissed so easily. I did find that a small number of sounds often reversed to say the same thing each time the words were spoken, and I eventually compiled a separate list of these sounds.

However, the vast majority of backwards phrases could not be explained away by random generation. They were often long and eloquent, sometimes with rich, poetic language and metaphor, consisting of several words that made complete grammatical sense. Additionally, their occurrence appeared to have intelligence and design. Sometimes I would find several backwards phrases in one song, each phrase relating to each other. Then there was the sheer volume of these phrases.

I was finding backwards phrases in approximately 50 per cent of all the songs I looked at. It seemed to me that the chances of these phrases occurring all by themselves were almost incalculable, similar to throwing letters of the alphabet randomly onto the floor and expecting the Lord's Prayer to appear magically.

For the most part, I discounted random chance along with imagination early in the research. This is not to deny the effect of these two factors, for when I eventually began to teach this process to others they became formidable enemies. Yet it was still obvious to me that something separate and distinct was occurring in addition to incidences of random chance and imagination. I was convinced that this separate phenomenon could be documented, proved and tracked. I became obsessed, and all other activities in my life rapidly faded into insignificance. I wanted to know what these backwards phrases were and how they were getting there.

Another explanation I pursued in the early days was that the musical tracks had been altered and some recording technician had cleverly placed these messages backwards into the soundtracks. This explanation turned out to be true for a small percentage of songs. Using a recording technique known as "backward masking", it is possible to place backwards messages onto recording tracks. It is very easy to recognise when this has occurred: the superimposed track can be heard as gibberish if the tape is

played forwards, and recognised as an intelligent statement when the tape is played backwards.

However, this explanation did not explain the vast majority of backwards phrases that I was finding. Most of them were obviously not occurring by technical tricks. There were no superimposed soundtracks and they simply appeared like beacons of light in the midst of a sea of gibberish. Their occurrence was determined solely by the unique way that the forwards-speech sounds were sung at the time of recording. In other words, the backwards phrases were a reversal of the phonetic sounds and structure of the forwards-speech sounds.

These sounds were being formed and delivered by the brain in such a way that they communicated two messages at once—one forwards and the other one backwards. This was certainly a curious phenomenon—two modes of speech occurring simultaneously, yet in the opposite direction to each other.

There is one other explanation for these backwards phrases that bears mention and that is Satanic manipulation. I must admit that in the first few weeks of research I did get eerie feelings walking into my house late, and my emotions did become somewhat edgy. But fortunately, all the 'dreams' faded in time and the phenomenon itself disproved this fundamentalist explanation.

For a start, not all the messages were occult in nature as had often been claimed. It depended on the song. If the song was about the occult, then the backwards message would also be about the occult. Love songs contained backwards messages about love, political songs contained backwards political messages, and so forth. Even Gospel songs had their own messages, and they were usually about God, but not always.

I found myself growing increasingly angry at the fundamentalist preachers as my research continued, for they had either misrepresented the phenomenon or jumped to hasty conclusions based upon only minimal findings. These were not backwards messages about the occult. They were backwards messages about anything! And the content of

these messages seemed to be determined not by demons but by what was on the forwards soundtrack.

## FORWARDS AND BACKWARDS COMPLEMENTARITY

We thus come to the first of many observations about this phenomenon that I noted in the first years of research. There were intricate relationships between the forwards and reversed phrases, as well as a definite structure and form to the reversed phrases. The most significant of these relationships was the fact that the forwards and reversed would usually relate to each other. The subject matter of the forwards would be the subject matter of the reversed phrase. I called this simple observation the Principle of Complementarity. It eventually grew to become the cornerstone of my theory's future development.

Most of 1984 and '85 I spent researching a wide cross-section of music ranging from classical to hard rock. I remember being amazed that the "Hallelujah" chorus from Handel's *Messiah* was almost exactly the same backwards as it was forwards. I began to

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**Backwards, this said, "Used to smoke the best marijuana."**

keep an organised filing system of all my tapes and notes. I researched libraries and computer nets trying to find any information I could, for I was convinced that—with something as significant as this—there had to be some work or research being conducted somewhere else. But I searched almost in vain, finding only the odd book by religious fundamentalists and the early work of Californian researcher William H. Yarroll II.

From 1980 to 1983 Yarroll worked primarily in the area of rock music and its effects on the brain. It was his initial scientific research that unwittingly prompted much of the religious hysteria of the '80s. William Yarroll was also responsible for backwards messages being discussed in the Californian State Assembly and also in Arkansas. Both cases occurred in 1983 and the Arkansas case resulted in Governor Bill Clinton signing a bill requiring all rock-and-roll records suspected of containing backwards messages to be labelled as follows:

*Warning: This record contains backward masking that makes a verbal statement which is audible when this record is played backwards and which may be perceptible at subliminal level when this record is played forward.*

The bill did not become law, but the questions persisted.

Other than the aforementioned cases, I could find no other work on the subject. This seemed to be a new area of research and I felt a renewed sense of excitement. I was like a pioneer exploring a new frontier.

## NEW DIMENSIONS WITH THE SPOKEN WORD

Then, in 1986, my work took a significant turn. I decided to research the history of backwards phrases in the broadcast media since its inception, to see if any further trends could be unravelled.

Looking back now, I find it difficult to believe that up until that time I had researched only music and hadn't seriously considered normal speech. All that was about to change.

I obtained a recording of the history of radio from the 1920s to the present and began to play it backwards. One of the very first things that I heard backwards said, "Man will space-walk." This was a remarkably clear sentence that seemed to 'jump out at me' from the gibberish. I immediately played the tape forwards and heard Neil Armstrong's famous first words on the Moon, "That's one small step for man, one giant leap for mankind." I was stunned both at the clarity of the backwards statement and at its direct connection with the forwards statement.

Later that day I was to be stunned again when I heard the clear words backwards, "He's shot bad. Hold it. Try and look up." I played the tape forwards and heard a live commentary of the 1963 assassination of President John F. Kennedy in Dallas, Texas. I isolated the precise forwards words responsible for the backwards statements. They were: "Parkland Hospital, there has been a shooting." They occurred at the precise moment that the radio commentator realised that a shooting had occurred.

This was amazing to me. It was a live commentary and the backwards words occurred as the reporter spoke in the field, not in a recording studio. There was no way this could have been orchestrated, and the message seemed to be a logical reflection of the thoughts this man might have had at the time; that is, horror at the realisation of an assassination ("He's shot bad"), and a frantic

search for the source of the gun shots ("Hold it. Try and look up.").

The Moon walk was similar. It was a live commentary with the backwards sentence communicating what I assumed would have been Neil Armstrong's logical thoughts at the time. That is an expression of hope for the future of mankind in space, or "Man will space-walk."

I continued to find significant backwards phrases on this one record. There was the backwards sentence found on JFK's presidential inauguration. His famous words, "Ask not what your country can do for you, but what you can do for your country", contained the backwards message, "Give Jack all your food."

Other famous historical events contained similarly amusing or poignant backwards messages that completely related to what was being spoken forwards, including one reversal on Lee Harvey Oswald that said, "Hear them. Wish to kill the President." This reversal was found on a radio broadcast recorded two weeks prior to the assassination of JFK. Oswald was talking forwards about the Fair Play For Cuba Committee.

One particularly amusing example was found with Australia's Prime Minister at the time, Bob Hawke. Just after he won the 1987 Federal election, he was asked how he planned to celebrate. He replied with the comment, "Ah, several cups of tea." Backwards, this said, "Used to smoke the best marijuana." This example was later played repeatedly on Australian television as news of my research began to surface.

I should point out here that the moment of discovery of these

phrases and sentences was particularly exciting for me because I usually had no idea what was on the forwards tape. I would do my research by playing my tapes backwards only. I did this deliberately to try to reduce my own bias. Thus a tremendous excitement was created simply by the process of hearing a backwards phrase and then discovering its incredible relationship, or complementarity, with the forwards soundtrack.

The years 1986 and 1987 were exciting. I ceased researching music

and concentrated my efforts solely on speech. This added an entirely different dimension to my work.

I started to record normal room conversations and found backwards messages to be occurring constantly, often as frequently as every 10 or 15 seconds of speech. These backwards messages were nearly always complementary. I started to find out the secrets of my friends—things like lies they were telling, facts they were hiding, an affair someone was having, including the name of the person involved. Backwards phrases and sentences would often discuss topics such as thoughts and feelings people had about each other. Then I started to find reversed conversations. Questions were being asked, answers were being given and it was all occurring backwards.

My entire world was turned upside down at that point. Any doubts I still had about random sound or imagination vanished. This was something very real and tangible, something very significant. This was the voice of truth, the *real* self speaking.

It all seemed to fall into place in the early months of 1987. I had discovered something and had to give it a name, write a theory, tell people about it. I pondered my research notes. I thought and theorised.

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## THE ULTIMATE TRUTH-DETECTOR?

Then, in April 1987, at three o'clock in the morning, I awoke with two words etched on my brain. The words were: Reverse Speech. That is what I called the phenomenon from that day onwards. The backwards phrases became known as Speech Reversals.

I had achieved my original research objectives. To my satisfaction I had determined what these backwards messages, or speech reversals, actually were and I had some plausible theories concerning their source.

I theorised they were another form of communication, possibly an undiscovered human sense. There was nothing occult or bizarre about it—those were merely sentiments people expressed when faced with the unknown or unexplained. The actual truth was far simpler and far more logical. The phenomenon was a natural function of the human mind.

I wrote my Theory of Reverse Speech and Speech Complementarity on that morning in April 1987 while I pondered these thoughts. The theory initially contained two points. Implicit in these points, but not specifically stated, is the assumption that the human brain automatically creates, hears and responds to both speech modes. A third point was added at a later stage. Here are the first two points of my theory, with some minor editing over the years:

1) Human speech has at least two separate yet complementary functions and modes. One mode occurs overtly, is spoken forwards, and is under conscious control. The other mode occurs covertly, is spoken backwards, and is not under conscious control. The backwards mode of speech occurs simultaneously with the forwards mode and is a reversal of the sounds of forwards speech.

2) These two modes of speech complement and depend upon each other. One mode cannot be fully understood without the other mode. In the dynamics of interpersonal communication, both modes of speech combined communicate the total psyche, conscious and unconscious, of a person.

This was truly a revolutionary discovery! I knew that if my theory could be proved, the implications would be staggering. It could certainly be the ultimate truth-detector. It might help explain aspects of human intuition, possibly even provide an explanation for some forms of ESP. Maybe it could help us understand the human mind and discover the causes of behaviour

and personality. And in my wildest musings I pondered the religious possibilities. Could reverse speech help us discover the nature of the soul? What, indeed, was speaking backwards? Was it the unconscious mind or something deeper, maybe even the spirit of the person? And what did those terms mean anyway?

## PUBLISH AND BE DAMNED!

At that point I knew my research was not over but had only just begun. I had opened a Pandora's box. I needed to tell others of this discovery and obtain help from people whom I assumed would have far more knowledge than I did. After all, I was only a moderately educated youth worker from the outback, the son of a simple Methodist preacher. I was actually aspiring to be a writer at the time I started my research, despite a few rejection slips already.

Who was I to be putting forward new theories about the nature of language and the unconscious mind? The entire concept was overwhelming, the task daunting. Where should I start?

I contacted the media and academic institutions but was met with rejection and sometimes open hostility. An example of this was a series of correspondence I had in 1988 with Manfred Clyne, of Melbourne University, who was quite forceful and opinionated in his letters:

*These are nothing more than illusions of the mind. ...for the sake of humanity and your family I implore you to cease this endeavour and put your energies into something more useful...the road of research is long and tough and few survive it.*

Letters like these only spurred me on to new heights, for I knew the phenomenon to be real. At the very least, I had sufficient documentation and enough evidence to warrant more consideration than I was receiving. I decided to prepare a convincing case and I began to compile all of my work into manuscript form. I would write a book. Maybe then people would listen to me.

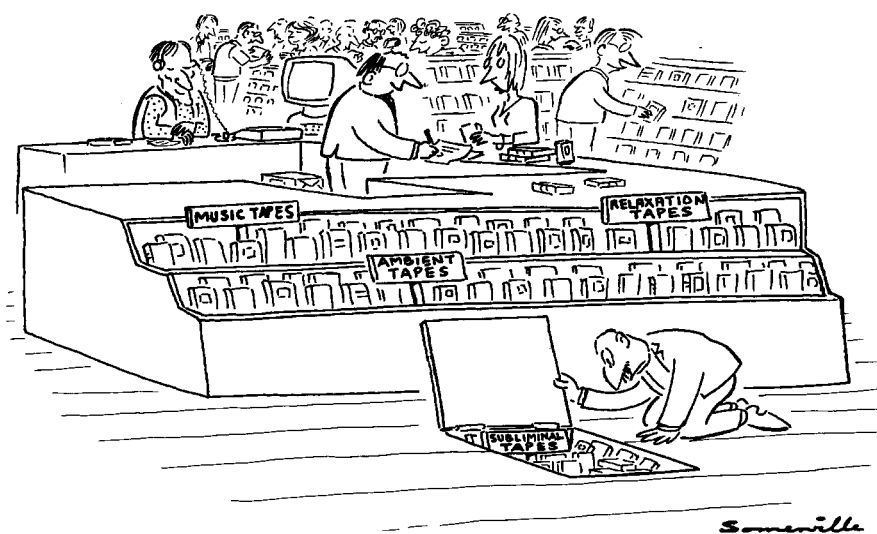
I enlisted the help of my good friend, Greg Albrecht, who assisted me for the first few months of 1987 as I began to prepare the book manuscript. I entitled the proposed book, *Beyond Backward Masking: Reverse Speech and the Voice of the Inner Mind*. It was a significant step in the research because during the time of manuscript preparation, other trends and linguistic structures of the phenomenon began to emerge.

## CATEGORIES OF REVERSE SPEECH

The first of these observations grew out of the Principle of Speech Complementarity. I knew that the forwards and reversed would usually relate to each other, yet I also knew that these relationships were not necessarily congruent. For example, the reversed phrase could sometimes contradict the forwards phrase or it might say the same thing.

I divided the different types of phrases into several separate categories of complementary relationships, which I called Categories of Reverse Speech:

1) Sometimes reversals would confirm what was being said forwards, saying the same thing with different words. I called these **Congruent Reversals**. On rare occasion, I would find reversals that said the same thing in exactly the same words! I found these examples fascinating, especially when they were six or seven words long.



2) Then there were **Contradictory Reversals**. These reversals were incongruent and contradicted what was said forwards. In time, I began to understand that it was the reversed statement that was the correct, or true, statement.

3) **Expansive Reversals** gave additional information and expanded upon the forwards speech. They would insert facts that were left out either wittingly or unwittingly from the forwards dialogue. They also showed hidden motive and agenda behind the things that were said in forwards speech.

4) **Internal Dialogue Reversals** showed actual thoughts the person was having at the time of speaking. Sometimes these would show internal conversations that someone was having with themselves. For example, if part of you wanted to go out for the evening but another part of you wanted to stay at home, the entire struggle might appear backwards as a dialogue with self.

5) **External Dialogue Reversals** were specifically directed out to others in the form of requests, commands, questions and conversations. Have you ever thought something else was going on underneath the conversation? For example, boy meets girl and they talk about the weather, but we all know what they are really talking about. Sometimes I would find an entirely different conversation backwards from what was happening forwards.

6) **Lead and Trail Reversals** would occur that said something several seconds or even minutes before or after the same thing was said forwards. Have you ever had the feeling that you have said something before? Or, you know that someone is just not 'letting something go'? You were probably quite right. It was just all happening backwards. Or maybe you have been about to say something but someone else said it first. Possibly you thought, "Gee. I was just about to say that." You were probably experiencing the action of trail and lead reversals starting a conversation before it started and continuing it after it has finished.

7) Eventually I found a category of speech reversals that initially had me puzzled. I called these **Comparative Reversals**. Originally I had called them Non-Related Reversals because they seemed to have no relationship whatsoever with what was being said forwards. They annoyed me because they were the only hole in my theory of speech complementarity. It wasn't until a couple of years later that I finally saw the relationship: it was emotional.

These reversals talked about events in someone's life or were detailed statements that had exactly the same emotion as that being expressed forwards. Someone might say forwards that they'd had a bad day at work, and then might say backwards that they had a flat tyre last week or might even talk about Fred Jones whom they didn't like at the supermarket two years before. The complementarity was not in the words—it was in the emotions.

I breathed a sigh of relief. Not only was my theory intact but this finding added an even greater dimension to complementarity.

## STRUCTURES OF REVERSE SPEECH

The next observation was one relating to grammar and linguistic structure. I noticed that many reversals had a standard structure, usually between two and five consecutive words in a single sentence. However, there were those reversals that obviously deviated from this. I noted all these different forms and called them the Structures of Reverse Speech:

1) There were **Long Sentences**. Not very often, but sometimes I would find reversals of staggering length. There were perfectly formed, long, flowing sentences that could be up to 15 or 20 words long, sometimes with two or three sentences in the one reversal.

2) Then there were **Single Words**. I was very suspicious of single words backwards. They could easily be explained by random occurrence. In time, though, I began to feel safe about documenting certain types of single words such as the expression of an emotion or an external command.

3) **Cause and Effect Reversals** had a unique grammatical structure that was very common to find backwards. They usually consisted of two sentences that related to each other. They would frequently make a statement, a fact, and then suggest a course of action; for example, "Book. Please read it," or "Pain. Let it go."

4) **Sentence-Building Reversals** were amazing and helped dispel any lingering doubts I still had about all this. The forwards and reversed would combine to form a complete sentence; for example, "I think they should eradicate all the crime in [Washington, DC]." Reversed, this is "the capital of America". The words "Washington, DC" represent the actual forwards words where the reversal might occur. They would thus expand upon

complementarity yet again by reversing to create another sentence altogether, e.g., "Washington, DC, is the capital of America."

5) **Mirror-Image Reversals** similarly defied the imagination. The forwards and reversed would be a mirror image of each other. For example, "I love my husband very much", reversed, is "I love my husband very much."

6) Finally came **Semi-Formed Reversals**. Nearly all reversals I was documenting were well-defined. They were separated from the gibberish

and it was very obvious where they began and finished. However, some reversals disappeared into the gibberish. They would always begin very clearly but the last word would simply vanish. This was frustrating, especially when it said something like, "The plans are in the..."!

As I formulated categories and structures, I noted that certain people tend to run the same types of reversal structures. For example, someone may have a majority of long sentences or sentence-building reversals. Then came other significant findings.

## ANALYSING SPEECH REVERSALS ON TAPE

I was comparing the transcripts I had compiled over the last year when I noted that many more reversals were being documented in normal conversation compared to public media broadcasts. So I started to do a time count and reversal count on all my transcripts, using a stopwatch. I then prepared charts that compared the average rate of reversal occurrence in any given conversational setting. This was a task that yielded tremendous results, but one which significantly added to my already overloaded research time.

It takes an incredible amount of time to analyse tapes for speech reversals. At that early stage in 1987, one 30-minute tape would take me three or four days to analyse thoroughly. Consequently I would spend hundreds of hours at my desk with headphones on, listening to tapes, making notes. This process included the following steps:

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1) First I would do an initial run-through of the tape, backwards only, and prepare a preliminary transcript of the reverse phrases.

2) I would follow this with a second run-through of the tape from beginning to end, checking for reversals as I went by rapidly switching between forwards and reverse directions.

3) A more detailed transcript would then be prepared, initial reversals checked, more reversals found, and sections of the forwards dialogue transcribed.

4) Then I would do a final, third run-through and check all my results.

5) The transcripts would then be analysed and complementary relationships determined.

6) Finally, I would conduct a precise time-count of all reversals from the beginning of the tape to the end.

## THE RIGHT-BRAIN CONNECTION

Within a few months I had a sufficient cross-section of transcripts from different settings to make some preliminary observations. In normal, relaxed room settings, speech reversals occurred on an average of one reversal every 10 seconds of conversation. If you were to add some emotion such as a heated argument, the reversal rate would go up rapidly, sometimes as often as one reversal every second or almost continuously. On the other end of the scale, in structured settings such as lectures, the rate of reversal occurrence would drop to an average of one reversal every 30 to 60 seconds. Sometimes it would drop to as low as one reversal every one or two minutes if someone were reading without emotion from a prepared script.

So consistent were these observations that I used to test myself by randomly picking up tapes and playing them backwards only. I could usually tell what type of conversation it was simply by the number of reversals occurring in any given minute of tape time.

Soon I began to recognise other differences such as differing tonality and expression in speech reversals. These were determined not only by the type of conversation, but also by the topic being discussed at the time.

Thus another hypothesis was formed. This hypothesis stated that the amount of reversals occurring in any given conversation will be directly determined by the amount of emotion involved and the free-flowing, spontaneous nature of this conversation.

The similarities of my observation compared to the functions of the right brain hemisphere are striking. The right brain is considered to be highly emotional and creative. It is also believed to be responsible for the tonal inflections or the emotional content of speech. The left brain hemisphere, on the other hand, is considered to be logical and ordered, responsible for the actual verbal content of speech.

Given these comparisons, I theorised that forwards speech was coming from the left brain hemisphere, and reverse speech was coming from the right brain hemisphere. I noted further similarities with other mental phenomena such as dyslexia. I found it fascinating that vision was reversed before being processed by the brain and I wondered if there might be a connection between these phenomena and reverse speech.

## METAPHORS: ARCHETYPES OF THE MIND?

Probably the most significant observation that was made as the book manuscript was being prepared was that concerning metaphors. Ever since I began research in 1984 I had noted the appearance of many unusual words and mythological motives in backwards phrases, including references to the Garden of Eden, Camelot and Merlin, Satan and Lucifer, wolves and eagles, whirlwinds and saucers, even Hitler and Nazis, to name just a few.

My first clue came from my historical research of music and radio broadcasts since the 1920s. Reversals that I found there indicated that these metaphors were not constant over the years but, rather, they seemed to ebb and flow with the changing tides of history. For example, I frequently found the words "Jesus" or "Lucifer" in the 1920s and '30s, and "Nazi" or "Hitler" in popular recordings from the 1940s and '50s. Then in the 1960s, '70s and early '80s, new themes began to appear with words like "Satan" and "whirlwind". I assumed it was these references that prompted some of the early religious hysteria.

I was faced with a new problem. What did these words mean? I began my research with religious writings and was eventually led to the works of Carl Jung who extensively explored mythology and metaphor in the early 20th century. I was particularly attracted to his work because of the many similarities between his findings and my own. The metaphors I was discovering in reverse speech were also present in other phenomena such as dreams. Jung theorised that these words were archetypes of the mind. Although I didn't really know what that meant at the time, it put me on a new direction and I went back to the transcripts, seeking answers with a fresh approach.

## REVERSE SPEECH: THE VOICE OF DEEP CONSCIOUSNESS

In its simplest form, reverse speech functions as an audible truth-detector. If a lie is spoken forwards, reverse speech will correct that lie and communicate the truth. If someone leaves facts and details out of their forwards speech, reverse

speech may likewise communicate those facts. Speech reversals speak about anything, any topic on the person's mind. They may include the names of friends and lovers, events of the week or month, plans for the future, or real thoughts and real feelings.

If this were all there was to reverse speech, it would be enough to cause major shock waves in our society all by itself. But there is far more. On the deeper levels, reverse speech describes the structures and thought processes of deep consciousness. Using metaphor, it reveals the causes of behaviour and personality as the many parts of the psyche communicate with each other.

Reverse speech is the voice of total consciousness, from the unconscious mind to the collective unconscious and even the soul itself. It can tell who we are, why we are here and how we work. It opens us up to the incredible wisdom buried deep within human consciousness.

I have already used the information obtained in reverse to revolutionise my practice as a hypnotherapist. I have found that one

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half-hour tape recording will usually give me the precise reason and cause for any person's behaviour. Using this information I have been able to rewrite effectively and powerfully the metaphoric structures of the unconscious using unique procedures that I have developed myself. This technique accesses deep consciousness at the level where metaphoric structures reside, and changes behaviour at its root level.

Now to the most amazing discovery of all. I realised a long time ago that reverse speech could predict human behaviour and future events, because I would see these events in people's reversals weeks and months before they would actually manifest. I used to explain this as the incredible computing power of mind, knowing and understanding things beforehand, but now my understanding has deepened even more.

I now believe that people's reversals are not only predicting the future and describing physical events, but they are actually creating them. In other words, the words of reverse speech as spoken by the unconscious mind are the actual words and forces of creation. We have often theorised that

somehow we create our own reality, but now, with reverse speech, we can actually see how this happens.

Reverse speech is the word of creation. It is the power of divinity dwelling within us. As we speak, so does it occur. If we as a human race can come to grips with this incredible truth and ability that each one of us has, we can evolve and become the total masters of the universe around us. And the simple fact is, we *are* creating now. Our thoughts, attitudes and emotions are, at this very moment, manipulating and creating our physical world. Reverse speech gives us the ability to hear and see these words of creation and begin to gain conscious control over them.

This is my discovery. Truth is now upon us. We have no choice but to be totally honest, both to ourselves and to those around us, because the human mind is no longer private. We can now actually change our unconscious because reverse speech shows us how the structures of consciousness work. Not only that, but we can also change the planet because reverse speech shows us how the planet is created and recreated time and time again. We do it as we think. We speak it into being.

#### References

Other works describing Reverse Speech™ technologies by David John Oates:

- 1) *Beyond Backward Masking: Reverse Speech and the Voice of the Inner Mind*, self-published, 1987 (146 pages).
- 2) *Reverse Speech: Hidden Messages In Human Communication*, Knowledge Systems, Inc., 1991 (275 pages).
- 3) *The Reverse Speech Analyst Training Manual*, 1991 (300 pages).
- 4) *Reverse Speech Comprehensive Introduction Package*, 1994 (8 audiotapes, videotape, manual, reversing machine).
- 5) *Reverse Speech Metaphor Dictionary*, February 1996 (last update) (80 pages).
- 6) *It's Only A Metaphor: A Personal Journey of Exploration and the Discovery of a Technology*, Reverse Speech Enterprises, Inc., San Diego, CA, USA, 1996.

#### Note:

This article was extracted and edited from chapters 1 and 2 of David John Oates' book, *It's Only A Metaphor* (1996) as well as his article, "Reverse Speech: The Words of Creation". For more information, visit the Reverse Speech Enterprises web site at: <http://www.reversespeech.com>